Introduction

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'We need to be able to experience our diverse bodies−the varied ways we decorate and move them−as a source of taken-for-granted pleasure and celebration.' Susie Orbach.[i]

The Body in Francophone Culture

During the twenty-first century, our perceptions of other's bodies, and our relationship with our own bodies, have become increasingly defined by the media and technology. On a daily basis we can be bombarded with images of many different bodies which will inspire a variety of different responses. We may feel pressured to transform our bodies to resemble celebrities and models on the front cover of magazines; adverts for menstrual products which foreground women in white, tight clothes may perpetuate the idea that we must work hard to conceal any signs that we are menstruating; or we may be inspired by an influencer on Instagram who encourages us to celebrate our body shape. Indeed, images and discourses in the media can both perpetuate and disrupt societal bodily norms. Social media, in particular, has become a platform through which people across the world have increasingly challenged normative societal attitudes towards the body.

Most relevant to this issue, we can find a variety of examples from within the Francophone world which challenge societal bodily norms. The 'ideal' beauty standard of the thin woman is one which is particularly associated with France. This has been challenged by the author Gabrielle Deydier who denounces fat shaming with her book *On ne naît pas grosse* (2017).[ii] The online and print magazine, *Paulette*, based in Paris, challenges a French societal valorization of young, white, feminine, shaved and skinny bodies. By filling its pages with empowering images of women, *Paulette* celebrates and foregrounds the bodies of BAME women, plus size women, older women, and women with body hair. A great variety of body positivity campaigns have been launched on social media in France. The #cavasaigner movement asked women to post photos of themselves on June 15th 2019 with blood on their clothes in order to challenge the stigma around menstruation and raise awareness of period poverty. In 2019, Julie Bourges and Louise Aubery launched #onveutduvrai to campaign against society's unrealistic beauty standards and for greater bodily diversity in the media.

Online campaigns which challenge bodily norms are not limited to France itself and are also evident in non-European Francophone contexts. In February 2019, an online movement was launched which criticizes the expectation in Algerian society that women wear the *hijab*. Women have contributed to these debates in French, Arabic and English, and the movement has been supported by the writer Djemila Benhabib who is of Algerian descent. She tweeted a photo of herself holding the sign "moi, Algérienne, contre le hijab". In 2019, people in Quebec took to social media to denounce and raise awareness of the fact that the bodies of indigenous women (*autochtones*) are particularly at risk of bodily assault as compared with non-indigenous women. This outcry was a response to a public enquiry into the death of 1200 indigenous women since 1980, which revealed the legacy of colonialism through a systemic racism in Quebecois society. In 2017, women across West Africa, including French-speaking Senegal and Cameroon, took to social media to protest a Nivea advert in which a black female model is using their product in order to gain "visibly whiter skin". They responded by using the hashtag #pullitdownnow, highlighting how this discourse of whiteness is a product of colonialism.

The desire to challenge societal bodily norms and expectations is not new to the Internet age. For centuries, we have been subjected to idealistic bodily images in paintings, and subsequently in photographs and films. These images have helped to cement normative patriarchal, western and colonial ideologies about the body. The majority of these protests have been framed within a discourse of feminism. Women's challenges to the male and colonial gaze have manifested in spaces such as literature, street protests and in combat. In Algeria, women took a stand against French colonialism which sought to westernize them through unveiling them. The *colons* would stage ceremonies in which French women would remove the veils of Algerian women. The aim of these was to demonstrate the success of the *mission civilisatrice* by showing how the Algerian women were adopting the values of their French sisters. Algerian women not only protested this colonialist unveiling by wearing the veil, even if they had not done so before, but they also took an active part in the Algerian War of Independence (1954-1962). For example, women smuggled weapons under their *haïk* (traditional white Algerian dress). In France, second-wave feminists such as Julia Kristeva, Annie Leclerc, Marie Cardinal and Hélène Cixous challenged negative patriarchal discourse about the female body such as that pertaining to menstruation, pregnancy, and the menopause. Their works on the body emerged in the aftermath of the May 1968 protests during which women took to the streets to campaign for greater bodily rights and autonomy. *Mouvement de Libération des Femmes* was founded in 1970 in the wake of this feminist activity.

When examining the spaces and gazes which shape societal bodily norms, it is crucial to frame these within specific cultural, societal, economic, political and gendered contexts. The importance of adopting an intersectional perspective has been visible in feminist movements and literature since the 1980s. Much of this intersectional discourse arose from a criticism of white western feminism, such as that embodied by French second-wave feminists. For example, during a speech she gave in 1980, the African American feminist Audre Lorde criticized white feminists for overlooking how women's identities are shaped by ethnicity, class and sexuality. She stated, "white women focus upon their oppression and ignore differences of race, sexual preference, class and age. There is a pretense to a homogeneity of experience covered by the word *sisterhood* that does not in fact exist".[iii] The 1980s also witnessed the emergence of transnational feminism. A transnational perspective is one which considers how people's experiences are shaped by capitalism and globalization in combination with more personal factors such as ethnicity and class. In her essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses", which is now considered the pioneering text of transnational feminism, Chandra Talpade Mohanty articulates that "Western feminisms appropriate and 'colonize' the fundamental complexities and conflicts which characterize the lives of women of different classes, religions, cultures, races and castes in these countries".[iv] Mohanty's text, and those by other transnational or intersectional feminists, thus demonstrates the importance of considering how bodies and bodily experiences are shaped by the spaces in which they exist.

Challenging Spaces and Gazes

Our current age of globalization, and the increasing transnational movement of peoples and goods, makes us call into question the connection between our bodies and the spaces which surround it. The recent migrant crisis in Europe and the Middle East is the latest and sorest case in point: dangerously displaced human beings were all too frequently figured as abject subjects in the media, being defined as 'bodies' in the most restrictive and pejorative sense of the term. This gave rise to urgent calls for a more human response to migration. Rethinking the ways in which bodies are presented in the public space, and how they are impacted by global political

movements, is therefore a powerful catalyst for change. This issue contributes to such current objectives. It considers the extent to which different cultural contexts shape individual conceptions of the body, and its relationship to spaces and gazes. It also accounts for bodily movement through space, and how this affects our sense of corporeal, and ultimately human, identity. This type of study, it is hoped, will allow for alternative bonds to be forged between bodies and a variety of (often under-recognized) spaces.

For one thing, we see numerous instances of bodies taking up space in dramatically new ways: with the bodies of porn-stars highly focalized by a camera lens to move the viewer emotionally rather than erotically (see Menini's article), and women's bodies coming together at a public bath for emotional as well as physical healing (see McIlvanney). If, as Iris Marion Young points out, women have been historically coerced into being 'physically inhibited, confined, positioned, and objectified',[v] the works explored in this special issue reveal multiple examples of women re-appropriating public spaces as places of self-discovery and self-affirmation.

This deconstruction of the term body, and of its spatial configuration, is an objective firmly rooted in twentieth-century French theory and thought. Most famously, Maurice Merleau-Ponty invites us to conceive of the body not as an isolated, hermetically sealed space, but as an entity than can only truly be understood in its relation to other bodies.[vi] Corporeal limits are therefore permeable from a Merleau-Pontian perspective, or even erased. Jacques Derrida, on the other hand, proposes that we consider the body as having infinite borders.[vii] In both cases, an 'opening-up' of the body is achieved: whether its borders are viewed as infinite or invisible, we can begin to make sense of the body in terms of its interaction with other bodies and spaces around it. The articles of this issue apply the same approach. Every reading of the body reconsiders its boundaries, and interconnections across multiple bodies and their surrounding spaces. They throw into question the gap separating 'my body' from 'your body', 'personal space' from 'public space', and propose alternative connections between the two in the process. It is by rethinking what we mean by the body that normative spaces can be challenged, and vice versa.

Elizabeth Grosz argues that the body imagined in the work of Western philosophers, including French thinkers Merleau-Ponty and Jacques Lacan, has focused exclusively on that of men, meaning 'that the specificities of the female body remain unexplained.'[viii] This collection of articles is sensitive to this gap in critical theory. Indeed, the variety of gendered, racial and cultural perspectives in this issue responds to other significant lacunae, and the authors focus their attention and efforts on more progressive portrayals of the body.

This objective relies partly on rethinking how bodies are looked at. French philosophers have, again, devoted considerable attention to the relationship between the body and the gaze, such as Jean-Paul Sartre in *L'Etre et le néant*. Sartre suggested that we become aware of our own presence in the world once we believe or recognize that somebody else is observing us. This awareness is often accompanied by a feeling of shame, such as the Peeping Tom character, whose sense of shame and guilt arises from being "caught in the act".[ix] In his seminal text *Peau noire, masques blancs*, moreover, Frantz Fanon proposed that black people experience psychological disturbance as a result of a disjuncture between how they see themselves, and how they are seen by white people, based on racist practices under colonial rule. Fanon argued that black people from the Antilles are taught to think as white people do, and to identify with the white people in stories involving multiple races. Subsequently, they only recognize their blackness once they see that they are perceived as black by white Europeans (a blackness that signifies a number of degrading images in the white man's eyes according to Fanon, including

that of the cannibal, savage, slave and intellectually deficient).[x] The way in which we perceive our bodies is therefore intimately connected to our sense of self, and tied up with complex, embodied, socially constructed identity norms. Re-evaluating the treatment of the body in Francophone societies is therefore a means of mounting a challenge to racist and otherwise repressive 'norms'. In this way, we follow in Fanon's words at the close of his aforementioned work: 'O mon corps, fais de moi toujours un homme qui interroge !'[xi]

The question of apperception is a particularly pressing one for our times. Michel Foucault theorized that as members of a society, we all mutually police one another's behavior, as prisoners do from their cells in a panopticon (a circular construction, designed in this way so that prisoners have to observe each other by default).[xii] Our digital age dramatically enhances this sense of hyper-visibility, through CCTV and social media networks especially. Images of the body are continuously proliferated via the Internet and on-screen, fiercely scrutinized and prolifically remediated, creating a self-sustaining obsession with our body image. This feeds into the bourgeoning strength of what Heather Widdows terms the 'beauty ideal', whose defining features include 'thinness, firmness, smoothness, and youth.'[xiii] Widdows explains that we all strive to be more beautiful in order to 'better ourselves', and that failure to fit an increasingly universal and homogenized beauty ideal leads to deep-seated feelings of self-loathing and disgust (Widdows 45-49). The depiction of very diverse bodies in this issue contests a fixed *body* ideal of this kind and privileges a more open regime of viewership.

This is in keeping with current shifts in the world of cinema. The #MeToo and Time's Up campaigns have ramped up pressure on film-makers and investors to diversify the industry, and the impact has been felt in the Francophone world: the percentage of films by female directors selected for the final Cannes cut in 2019 was the strongest for years (though still only a fifth), and there was a noticeably higher proportion of ethnic minorities across competing casts of actors. One hopes that this will also make male-orientated filming tropes and techniques a thing of the past (Belot's article revisits Laura Mulvey's infamous work on the male gaze in cinema).

In addition to these contemporary concerns, we likewise acknowledge the turn of the twentieth century as a time of significant change in the treatment and representation of the body. The tragedies of the First World War lay in the sheer disposability of the body, while the technological feats accomplished during World War Two fused human and machine, paving the way for our AI era and the benefits and threats it connotes (examples at polar ends of a "moral" spectrum include MRI scanners for cancer diagnosis, and electronically engineered sex dolls). The two wars also involved vast displacements of people, which dramatically reshaped people's connections to the 'national body', as did the independence of numerous colonies in the middle of the century (Morocco and Tunisia in 1956; Cameroon, Senegal and Madagascar in 1960; Algeria in 1962; among many others). Scientific breakthroughs of the twentieth-century are also the cause of increasingly complex ethical debates on the subject of bodily autonomy and transformation, including GM babies, abortion rights, cosmetic surgery, prosthetics in sports, and an increasing life-expectancy, that has made ageing a priority for political parties and academic scholars alike. In keeping with Foucault's critical position in *Histoire de la sexualité*, this issue's view of history and freedom is non-linear,[xiv] exploring repressive and freer spaces and gazes of the past and present, and tracing the disruptive potential of the body as far back as 1900.

Origins and Chapter Outlines

Our interest in challenging unilateral understandings of the body and troubling corporal boundaries arose from the bilingual, cross-cultural conference we organized in January 2018. "Imagining the Body in France and the Francophone World" was held at the University of Birmingham over two days and was generously funded by the Institute of Modern Languages Research, the Society for French Studies, the University of Birmingham, and the University of Leeds. The conference united academics and artistic practitioners to reflect on how different bodies are represented and imagined in French-language culture. The papers discussed a diverse range of topics, themes, time periods, and media which all converged around the question of the body. What do we mean by the term "bodies"? Who decides which bodies can occupy certain spaces and which cannot? Which bodies are allowed to be seen and which must be concealed? How have French and Francophone creative arts in all their forms represented the body in such a way as to resist rigid bodily norms? These key research questions which were debated at the conference are problematized further in the articles presented in this special issue, of which the core preoccupation is how the body can be deployed to challenge normative spaces and gazes, which includes fixed notions of national, gendered, sexual, ethnic, and racial identity, as well as heteronormative and patriarchal structures of representation and power which privilege a white male gaze.

The essays in this volume are framed theoretically by a combination of stances and approaches. Many provide a specifically feminist exploration of the body and its social and/or artistic representation — particularly given that patriarchal discourse has long equated femininity to corporeality, "connecting women much more closely than men to the body and, through this identification, restricting women's social and economic roles to (pseudo) biological terms", as Grosz convincingly argues (Grosz 14). However, we have also sought to include articles which depict the body holistically, and therefore analyses are not solely limited to feminist discourse. Equally, articles must be considered on their own terms and for their own intellectual value in order to avoid constraining them in spatial terms and subjecting them to our own normative gazes. The articles draw on a diverse range of disciplines, including philosophy, psychoanalysis, film studies, and cultural geography, and the focus moves beyond the metropole to the American South and the Francophone Caribbean, Cameroon and Senegal, Algeria, Tunisia, Morocco, and Quebec in order to draw wider conclusions about how the body is conceptualized across a far-reaching geographical space.

The first article in this issue, "Penser l'autonomie du corps dans les récits d'amour transgressifs" by Anna Krykun, acts as a fitting introduction to the topic of transgressing bodily norms in Francophone culture. Krykun provides a broad overview of corporeal autonomy and transgression in Western philosophy, examining a range of literary and philosophical texts by twentieth-century writers including André Gide, Jeanne Galzy, Georges Bataille, and Maurice Sachs. Krykun argues that these writers and intellectuals foreground bodily transgressions in their love stories, such as rape, cannibalism, and violence, in order to destabilize social norms about the body. Furthermore, Krykun suggests that these twentieth-century writers celebrate both individual and collective bodies, thereby contesting binary oppositions between the human and the social, as well as the mind and the body.

The theme of bodily transgression is continued in Marshall Smith's essay entitled "Blood Isn't Always Thicker Than Water: Delineating the Grotesque Gaze and Locating the 'Flesh' in Victor Séjour's "Le Mulâtre". Smith moves the scope of analysis to the Caribbean in his investigation of one of the earliest works of fiction by an African-American author, and a text

which explicitly condemns plantation slavery and the French colonial regime (both are interpreted from a twentieth-century postcolonial perspective). Smith analyses the corporeal transgression of miscegenation in the short story, reading this process through the metaphor of the "grotesque" body. While the mulatto is the object of normative gazes, he argues, Séjour's short story depicts a more nuanced image of the mulatto body, and one which does not correspond entirely to the trope of Sigmund Freud's Oedipus complex, despite apparent parallels in Séjour's work.

Ashwiny O. Kistnareddy discusses the racialized body in contemporary novels by black women migrant writers in her article "Disrupting Homogenous Nation-Space: Black Male Bodies and the Migrant Woman's Gaze". Focusing her investigation on Léonora Miano's *Tel des astres éteints* (2008) and Fatou Diome's *Le ventre de l'Atlantique* (2003), two texts which seek to rehumanize the black male body in very different ways, Kistnareddy argues that key characters in the texts destabilize the normative space of the French nation by re-appropriating the notion of the white gaze. She uses Fanon's *Peau noire, masques blancs* (1952) to unite the concepts of the space and the gaze and draws on empirical work on migration and racism by Gérard Noiriel to support her detailed textual analysis. Kistnareddy concludes by highlighting the significant role that French migrant literature can play in representing and defining black masculine identities.

The theme of moving bodies is further pursued in Elizabeth Jones's article "Out of Place: The Medical Body in Exile from Dorothée Chellier to Malika Mokeddem", although the focus of analysis shifts to the Algerian context. Jones investigates how the bodies of medical practitioners themselves, rather than the bodies they examine, are represented in exile in two very different time periods, political contexts, and styles of writing. After contextualizing the work by Chellier and Mokeddem and analyzing medicine as a space of resistance in which women can redefine their own bodily experiences, Jones then draws connections between literature and medicine for the two authors. She concludes that both women "enact the power of the medical gaze by directing it onto the bodies of their patients" and are also complicit in perpetuating patriarchal norms by becoming passive recipients themselves of the male gaze.

Siobhan McIlvanney's article, "Living and Literary Bodies in Maïssa Bey's *Hizya*", offers a further examination of women's bodies in contemporary Algeria. McIlvanney reads Bey's 2015 novel *Hizya* alongside the work of key feminist thinkers Simone de Beauvoir and Toril Moi. She demonstrates Bey's vision of the postcolonial oppressed female body in Algeria through an analysis of how the eponymous Hizya both inhabits and views such bodies, arguing that female bodies in Algeria are both submissive and transgressive, depending on the spaces in which they inhabit. McIlvanney skillfully expands the scope of analysis beyond the external body to think through how the mind or the imagination is also subjected to the male gaze in the novel.

Anna Rocca then goes beyond the literary to analyze the revolutionary potential of art, and specifically photography, in contemporary Tunisia. Her article "Héla Ammar's *À fleur de peau/Body Talks*: From Anonymous to Familiar Bodies" examines Ammar's 2018 exhibition which represents the bodies of seven young Tunisian celebrities who actively fight for the rights of the LGBTQ+ community in Tunisia. Framed by Judith Butler's feminist concept of collective performativity, the article first explains in detail how homosexuality in Tunisia is criminalized through French colonial law and thus viewed as an imported phenomenon which degrades Tunisian society. Rocca then turns her attention to the photographs themselves, analyzing the effects of the models' stance, their lack of a head and face, and their tattooed skin

on the viewer. Rocca concludes that by portraying only the body and not the face in her photographs, Ammar limits the spectators' agency and increases the ownership of the subjects' own bodies.

Female bodily empowerment in the Maghreb remains the subject of Kaya Davies Hayon's intervention, entitled "Exoticism of Empowerment? The Representation of Non-normative Women and Prostitution in Nabil Ayouch's *Much Loved*". She investigates how the controversial film represents prostitutes living in urban Morocco, offering a robust contextualization of the debates surrounding the release of the film in 2015 and a discussion of how attitudes towards the hyper-sexualization of women have changed in recent Moroccan society. Engaging with feminist theory by Fatima Mernissi and adopting a phenomenological approach to the film, Davies Hayon argues that Ayouch's film in fact subverts the conventional portrayal of prostitution in Morocco through his detailed characterization and his disruption of the male gaze. As Hayon concludes, however, the film conforms to Western notions of femininity, rather than allowing the female characters to present their bodies on their own terms and within their own socio-cultural framework.

The focus on the body in French-language film is continued in Sophie Belot's article "Brigitte Bardot as Object of Desire and Subject of Contempt". Belot draws on Mulvey's feminist theory of the male gaze and Merleau-Ponty's work on looking and emotion to analyse Jean-Luc Godard's *Le Mépris* (1963), questioning how the body of the character Camille, played by Bardot, is looked at by male characters, by the camera, and by the audience. Belot offers a detailed analysis of the *mise-en-scène* of the film, as well as considering how the music, the colors, and Godard's camera work all operate to perpetuate the notion of the woman as object of the male gaze both on and off-screen. She concludes that contempt, the emotion that lends itself to the title of the film, becomes embodied through gestures, movements, and facial expressions and acts as a critique of the act of looking in cinema.

In her article 'Recasting the Gaze: Self-perception and Body De(con)struction in Nelly Arcan's "La honte"', Marzia Caporale argues that Arcan articulates textually her inability both to transcend her own self-judgement and to deflect the patriarchal hegemonic gaze. Caporale's close reading of Arcan's short story is positioned within the wider *œuvre* of Arcan's work which questions our understanding of female sexuality in a male-dominated, sexually commodified world, and raises questions about whether women should conform to or reject sexist norms of beauty and female desirability. Caporale draws on Lacan's theory of the gaze to deconstruct Arcan's association between the self and its image. While Arcan's narrative portrays a fragmented and damaged self who can never be a fully autonomous being and who ultimately commits suicide in order to rid herself of her own body, Caporale contends that the text simultaneously offers a forceful disavowal of phallocratic, hegemonic power. Ultimately, Arcan calls for an intervention to expose the sexist treatment of women and their bodies through her writing.

The special issue is closed by Claire Lozier, whose article "Corps à cœur à l'écran: *Les Attractions contraires* (2017) de Fiorenza Menini" offers an analysis of how Menini's film presents both the vulnerability of the body and its strength in subverting male-orientated structures. Menini was one of four keynote speakers at the "Imagining the Body" conference, and her sensual and captivating film, which was composed entirely of reworked black-and-white photographs from online pornographic films and shot in a way as to mirror the Surrealist films of the Avant-garde, was created especially for the conference. The film has subsequently been screened at the Centre Pompidou in Paris. Lozier explores how Menini employs aesthetic

techniques such as hybridity, metamorphosis, and fragility to present the sexual body with humanity and sensitivity, removing it from patriarchal and heteronormative discourse which commodifies the female form as a fetishized object of male desire.

Artistic practitioner and teacher Dr. Jacqueline Taylor also presented at *Imagining the Body*, leading a plenary workshop on *écriture feminine*, which proved a highly interactive lesson in how to engage the body in creative and pedagogical practice. Her artwork features as the cover illustration for this issue thanks to her generous permission.

Each article in this special issue is based on the premise that the human body is a marker of our identity, as its physical contours shape our sense of selfhood. The articles remind us that while bodily experiences can create a sentiment of community and empowerment, they can conversely act as a reminder of physical, gendered, sexual, and social difference. The volume, therefore, seeks to question how issues of power and representation have impacted upon bodily representations in the twentieth and twenty-first centuries. Following in the footsteps of Pin-chia Feng, editor of the special issue "The Body" in *Contemporary Women's Writing* (2014),[xv] Gill Rye and Carrie Tarr, joint editors of "Focalizing the Body in Contemporary Women's Writing and Filmmaking in France" in *Nottingham French Studies* (2006)[xvi] and Amaleena Damlé, author of *The Becoming of the Body: Contemporary Women's Writing in French* (2014),[xvii] this special issue aims to provide an updated and holistic examination of the body in French-language literature, culture, and thought.

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[i] Susie Orbach, *Bodies* (London: Profile, 2009), 157.
[ii] Gabrielle Deydier, *On ne naît pas grosse* (Paris : Goutte d'Or, 2017).
[iii] Audre Lorde, *Your Silence Will Not Protect You* (London: Silver Press, 2017), 96.
[iv] Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses" in *Boundary 2*, 12.3 (1984): 335
[v] Iris Marion Young, *On Female Body Experience: "Throwing Like a Girl" and Other Essays* (New York: Oxford UP, 2005), 42.
[vi] Vicki Kirby, *Telling Flesh: The Substance of the Corporeal* (London: Routledge, 1997), 156.
[vii] *Ibid*.
[viii] Elizabeth Grosz, *Volatile Bodies: Towards a Corporeal Feminism* (Indiana: Indiana UP, 1994), xii-xiii.
[ix] Jean-Paul Sartre, *L'être et le néant : Essai d'ontologie phénoménologique*, Arlette Elkaïm-Sartre, ed. (Paris : Gallimard, 1943), 297-304.
[x] Frantz Fanon, *Peau noire, masques blancs* (Paris : Seuil, 1952), 115-118 and 90-91.
[xi] *Ibid*., 188.
[xii] Michel Foucault, *Surveiller et punir : Naissance de la prison* (Paris : Gallimard, 1975), 176.
[xiii] Heather Widdows, *Perfect Me: Beauty as an Ethical Ideal* (Oxford: Princeton UP, 2018), 49.
[xiv] Michel Foucault, "Nietzsche, Genealogy, History," *Language, Counter-Memory, Practice: Selected Essays and Interviews*, Donald F. Bouchard, ed., Donald F. Bouchard and Sherry Simon, trans. (New York: Cornell UP, 1980), 139-140.
[xv] Pin-chia Feng (ed.), "The Body", *Contemporary Women's Writing*, 8:2 (2014).
[xvi] Gill Rye and Carrie Tarr (eds), "Focalizing the Body in Contemporary Women's Writing and Filmmaking in France", *Nottingham French Studies*, 45:3 (2006).

[xvii] Amaleena Damlé, *The Beginning of the Body: Contemporary Women's Writing in French* (Edinburgh: Edinburgh University Press, 2014).